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# SCHUBERT CYCLE

SIX CONCERTS OF THE MUSIC OF  
FRANZ SCHUBERT (1797-1828)

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SECOND CONCERT

## SOUTH MOUNTAIN QUARTET

KATHLEEN PARLOW, *Violin*  
EDWIN IDELER, *Violin*

CONRAD HELD, *Viola*  
WILLEM WILLEKE, *Violoncello*

AND THE

## SOUTH MOUNTAIN TRIO

KATHLEEN PARLOW, *Violin*  
GUNNAR JOHANSEN, *Piano*

WILLEM WILLEKE, *Violoncello*

THESE CONCERTS ARE A GIFT TO THE  
UNIVERSITY OF CALIFORNIA FROM THE  
ELIZABETH SPRAGUE COOLIDGE FOUNDATION  
IN THE LIBRARY OF CONGRESS  
WASHINGTON, D. C.

UNIVERSITY OF CALIFORNIA

WHEELER HALL AUDITORIUM

THURSDAY AFTERNOON AT 2:30 P.M.

JUNE 11, 1936



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## PROGRAM

"Intimate natures incline to Chamber Music. It is not desecrated by words as singing is, nor has it the pretensions of an orchestra. It conducts itself, as it were. The players are only differentiations of a single soul which expresses itself in different instruments. They must feel in unison in order to be able to play. But they do not feel, as do singer and accompanist, in different varieties of musical speech, but in one and the same language—a language which is merely decomposed into a number of instruments. The nearer these instruments are to one another, as in the string quartet, the more perfect is the ensemble in its diversified unity and its unified variety. If the piano is added to the strings, two worlds face one another; on the one hand the world of harmony, of the broken tone; on the other, the melodic world of the sustained tone."—BIE.

### I. Trio for Pianoforte, Violin and Violoncello, in B flat (1827)

Allegro moderato

Scherzo (allegro)

Andante un poco mosso

Rondo (allegro vivace)

"They [the two Trios, Opus 99 and 100] date from his most intensive period, 1827, and in them he reveals as much of the unconditional mastery of technique as of the ultimate reality of his form of expression. I do not know whether the first or the second trio is the more romantic. They are both romantic in their idyllic dramatization. I do not know whether, as Schubert says, the first trio is more feminine and the second more masculine. Both of them are a rare mixture of proud and tender emotions."—BIE.

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## II. Quartet Movement in C minor (1820)

Allegro assai

Three years—a long period in the creative life of one who died at the age of thirty-one—elapsed between Schubert's eleventh quartet and the Quartet Movement in C minor. The earlier quartets had been experimental; the C minor movement was for Schubert a "sudden break with the old style quartet, symbolized for the 18th century by a 'conversation between four witty people,' to the string quartet which speaks the language of the soul's confessional."—COBBETT.

### INTERMISSION

## III. Quartet Movement in D minor (1824)

Allegro

Scherzo (allegro molto)

Andante con moto

Presto

("Death and the Maiden")

The significance of this quartet which appears to have remained unperformed up to the time of Schubert's death, lies "not only in its style and technique but emphatically in its spiritual quality, in the inner force of cohesion which welds all four movements into a unity under the pressure of a dominating idea—the dance of death."—COBBETT.

The theme for the variations of the second movement is from Schubert's Song "Death and the Maiden."

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STEINWAY PIANO USED



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